

811.

Petition
of
Andrew Johnson
for refund of value
of
Silk Umbrella
lost at Corcoran
Art Gallery
January 27. 1876.

To the Honorable

Washington D.C.

Board of Trustees

February 1. 1876.

Concoran Art. Gallery.

The undersigned begs leave to represent that on visiting the Gallery of Art. on Thursday evening last, he was required to leave a Silk Umbrella with the door-keeper, for which he received check N^o 9 herewith enclosed. On calling for said umbrella at his departure it could not be found, and he would therefore pray your honorable body, in view of the fact that under your regulations, he was not allowed to retain and take care of his property, that the value of said umbrella may be refunded to him. The umbrella was purchased in November last and cost seven dollars.

Andrew Johnson

Treasury Department

Lucas G. A.

812.

Paris,

Jan'y 16. 1876,

Encloses statements &c
for the year 1875.

✓

CORCORAN GALLERY OF ART,

WASHINGTON, D. C.

812
21 Rue de l'arc de Triomphe
Paris.

January 16th 1876.

M^{rs} Mrs 3 Wallers
Trustee

Corcoran Gallery of Art
Washington.

Dr Sir.

I beg leave to
enclose you Messrs Hotteligners & Co's acc^t =
"Corcoran's Gallery of Art" for 1875, showing
on hand 31st December 1875 the sum of
8594⁵⁰ francs, with my statement
of sums expended during the same
year, for the Corcoran Gallery of Art,
accompanied by the vouchers with
the exception of that of Duage, Dec^r 9th
1875 - for 380¹⁰ francs, for plaster casts,
which I have already sent you
under cover of my letter of 12th Dec^r 1875.

I drew on your account July 22nd
1875 for 2038¹⁰ francs, for the payment
of the 2 bills Duage 1373¹⁰ francs &

Expirat 668 francs, as there was not,
at that date these amounts remaining
on the Cocoran account. I replaced
this to your account by drawing
on the Cocoran acc^t September 28th
for the sum of 2038¹⁰ francs.
I am Sir

Yours most truly
W. H. Lucas.

Stanley W^m J. M.,

813,

457 M. St. N. W.,

March 21. 1876,

Wishes to sell a picture
by J. M. Stanley.

✓

GOECORAN GALLERY OF ART,

WASHINGTON, D. C.

Abord. Henry C.

814.

Easthampton Mass,
March 6. 1876,

March 9/76,

Expects to be in Wash-
-ington before the close of
the present month, will
arrange for removal of the
Hansen pictures,

GORGORAN GALLERY OF ART,

WASHINGTON, D. C.



Washington D.C.
 437 N. St. N.W.
 March 21st 1876.
 Refers to the
 C.R.A.
 Dubois
 Geo. W. C.

Hon W. W. Corcoran;
 Dear Sir.

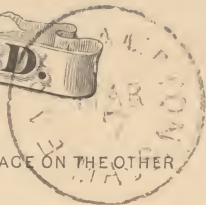
While I have
 spent many pleasant
 hours, in your elegant
 gallery of choice works,
 have noticed with regret
 how few pictures of Indian
 and frontier life, are there
 represented. May I not
 call your attention to a
 large oil painting by
 J. M. Stanley, which will be
 on exhibition at the
 Centennial, under the au-
 spices of the Michigan

Centennial Commission.
The painting is six by
nine feet, representing Mount
Hood and Columbia River
Indian encampment in
foreground. It is too large
for my residence and too
valuable for me to keep.
And I wish to sell it.
I should love to see it
in your gallery Sir, and think
that you would not regret
the purchase as there are
few authentic ^{Indian} pictures now,
to be obtained. Mr Stanley
made his sketch in oil,
when out with the Northern
Pacific Rail Road Expedition,
under Genl Isaac I. Stevens,
and only completed this large
painting, a few months
previous to his death.
It has ^{had} many favorable
notices from art critics.

"Will when you visit
Philadelphia you may
be induced to give the
painting a favorable con-
sideration, or I could have
it sent here, if you de-
sire, in case it should
not be sold, at Centennial.
I should be glad to
have you make an
offer for the work.

Please pardon my
long note.

Very Respectfully
Wm J. Stanley.



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Mr. H. MacLeod Curator
Corcoran Gallery of Art
Washington

D.B.

Easthampton, Mass.
March 5th 1876.

Recd. Ind. 9/7/76



For a pair of 25c. all
now removed.

As I now expect to be
in Washington before the
close of the present month,
I shall be able to arrange
in person for any removal
of T. C. Hoar's Picture
that may be decided upon.

Very respectfully,

Henry E. North

Smith Mrs J. W. 815,

March 18. 1876

March 18/76

Wishes to copy in
the gallery,

✓

Recd Jan. 1876

Cecorran Gallery of Art.

Washington D. C. March 18, 1876

Mr Michael;

I would
like to copy some of the
paintings in the Cecorran
Gallery of Art.

Mrs J. W. Smith.

926. Mass. Ave.
Washington D.C.

Avery, S. P.

816.

New York,

March 17/76

March 18¹⁸/76

Encloses photograph of
Cabanel, cannot obtain
the others now.

✓

Recd. I. A. C. K.
March 18/76

Mar 17 -

Mr. M. Leod.

Dear Sir.

I have only Cabanel
(duplicates) among all my cards
of artists - I find that many
of them never had one taken
and are quite indifferent on
the subject, some of them
have expressed themselves so
flattered at my requests for
their portrait as to sit expressly
- sometimes at my expense!

Should I ever visit
Paris again I will try and
make up your collection

Yours &c. &c.
J. R. A. M. Y.

Healy, G. P. A.

817.

March 21. 1876

March 21/76

Request that his picture
be delivered to bearer of note,

✓

Rec'd Mch 21/76
Picture sent
same day.

My dear Dr. McCloud
May be so kind as to allow
the readers to part or take
away my portrait of Mrs.
Potter Palmer and greatly
oblige sincerely yours

C. P. Brady

Washington

March 21st 1876.

Highland Place.

Richmond A. G.

818.

Canajoharie N. Y.
March 20. 1876,

March 22/76,

Request some photographs
and enclos \$2.

✓

GOUGHAN GALLERY OF ART,
WASHINGTON, D. C.

C. SMITH, President.

W. H. DAVIS, Vice-Pres.

A. G. RICHMOND, Cashier.

The Canajoharie National Bank,

Canajoharie, N. Y. *Mch 20th 1876*

Recd. & Ans. Mch 22/76
W^{ca} M F Lead

Cashier,

Sir:

Director

I have received with enclosures, as stated, your favor of the 14.

Herewith for *Qft. \$2.* for which

will you please send me by Express

Photo 12x16. "Greek Slave" 1.

" 4 1/2 x 7 "Proserpine" .50

" 4 1/2 x 7 "Genevra" .50

2.

Will you please select good ones & oblige?

Respectfully,

A. G. Richmond, ~~Cashier~~

Stone Margt Ritchie (819)
to Dr Hall,

No 1345 F. Street.

April 1/76,

Apr 1. 1876

Calls attention to an
enclosed notice of an old
painting, supposed to have
been painted by Stolbein.
For sale.

Refer to Com^r. on Works
of Art.

GORGORAN GALLERY OF ART,

WASHINGTON, D. C.



No 1345 F St

Apr 1/76.

Dr D Hale

Recd. by
Dr Wells & Co
acknowledged

Knowing how
interested you are, in the Art Gallery,
& not wishing to trouble Mr Corcoran,
will you not excuse my calling your
attention, to the enclosed notice, & also
to an extract, on the same subject,
from a letter, from Miss Nicholas,
of Richmond, who is much inter-
ested in Miss Norton. I know
nothing of the painting, nor if you
are purchasing pictures, for the
gallery; but under the circumstances,
I cannot withhold the appeal, &
therefore, presume to impose your time.

Believe me to be very cordially
your sincere friend

Extract.

Margaret Ritchie Stone

"Nannie Norton has asked me to

write & enclose you a piece written
by your Father, & to see if there
would be any chance of selling the
picture to the Corcoran Art Gallery.
It is undoubtedly a fine painting
& was brought to this country, when
Yorktown promised to rival New
York. If it were a Holbein, it
would be worth \$5 or \$6,000. The elder
Sully valued it at \$1,000."

signed

Elizabeth Byrd Nicholas.

COPY OF A NOTICE OF A BEAUTIFUL PAINTING, WRITTEN AND PUBLISHED
MANY YEARS AGO, BY THOMAS RITCHIE, SR., EDITOR OF THE RICHMOND
ENQUIRER.

A SPLENDID PICTURE.

Dr. Norton, in the vicinity of this city, has in his possession a gem of a painting. It was originally brought to this country during the Revolutionary war, by Mr. Hatley Norton, of England, his paternal grandfather. It represents a charity subject, and seems to have been taken from the 25th chapter of St. Matthew, "For I was hungered, and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger and ye took me in; naked and ye clothed me; I was sick and ye visited me; I was in prison and ye came unto me." Each of these scenes is spread before the eye with the addition of the sad scene which closes the last office that Charity can pay to humanity. The tableau, in fact, consists of seven compartments, which though distinct in themselves, gracefully and naturally blend into each other. In the foreground of the piece is the scene of feeding the hungry. This is evidently the favorite part of the painter. The figures are larger, the colors finer, and the genius of his art is principally exerted in bringing forth and touching off the beautiful conceptions of his imagination. An almoner for the dispensation of the bread stands at a table, where the loaves are piled up in a heap; on his left is a beautiful female, appearing in the act of distributing ducats from a jar. These two faces appear to be original portraits. The lady is evidently Anne Boleyn, the fair but unfortunate wife of Harry the Eighth. Her companion is admirably drawn, and is supposed to be the celebrated Erasmus, the intimate friend of Hans Holbien. In front of these is a large group of figures, which are asking or expecting relief from the bounty of him who gives the bread. Some of these are master pieces. The little boy is a "*chef d'œuvre*." The old man who appears with all the marks of famine, the woman with the infant in her arms, the cripple in his tub, the pilgrim with his scap and scallop shells impressed upon his cap, are all admirably executed; every attention is paid to the niceties of the costumes, the tattered garments, and the rags, and the very stitches. The hues of the dresses are various, yet in exquisite unison, and the colors appear to be as fresh as if they were laid on yesterday, yet the painting is probably 300 years old. To the right of the hungry scene is one which represents the giving of drink. Higher up the eye is led by a flight of stairs, to scenes where the naked are clothed, and the sick visited. To the right and more in the background are those which are descriptive of taking in the stranger, and visiting the prisoner, and last of all, a funeral procession to a distant churchyard, which is drawn with its picturesque yew trees, and its tombstones. The whole is a noble specimen of the art from which it emanated. We profess to be no connoisseurs in painting and have not had the good fortune to see the finest productions of the pencil, but we do not hesitate to say, judging from the impressions which it has made upon ourselves, that it is the finest painting we have ever seen. It is attributed to Hans Holbien, who flourished in the reign of Henry the Eighth, of England. He was a native of Basle, in Switzerland, and was induced to visit England, where he executed all his master pieces. The painting is on English oak, which accounts for the brilliancy of its coloring, and the excellence of its preservation. This picture has been seen but by two artists, and one of these, a gentleman of very superior merit, Mr. Robert M. Sully, of this city, has been polite enough to give us his opinion of it in the following terms: "I think it is a work of *extraordinary* merit. To fix it on any artist is perhaps impossible. From my acquaintance with the works of Hans Holbein, all of which are confined to England, I should say it was an *original* by him. Holbien was the court painter to Harry the Eighth, and although better known by the portraits painted at that period, produced some excellent historical and fancy works; particularly his picture of the "Dance of Death." Holbien was introduced to the notice of the king by the Chancellor Sir Thomas More, and by him employed to delineate the portraits of his personal friends. These are still considered the master pieces of the art. His style was peculiar, and he painted altogether on oak panels; one reason why his pictures still retain such brilliancy of tone. A foundation as perishable as canvass would have long since injured them. Holbein died of the plague, in London, in 1554, and his best works were executed a short time before his death. *This picture is I think the best cabinet picture of its class I have seen in this country.*"

There are upwards of seventy figures in the picture.

*I was brought to Va when a colony
Nearly 200 years ago.*

Office of the

Robert Wood,
Thos. S. Root.

Philadelphia Ornamental Iron & Bronze Works.

No 1126 Ridge Avenue.

Philadelphia 3rd April 1876

Wm Macleod Esq
Corcoran Gallery of Art
Washington D.C.

Dear Sir

Enclosed we have the pleasure to hand you Express Receipt for the Model, and Bronze Bust of Calhoun. which we trust will reach you in safety and be found satisfactory. the finishing of this was much more difficult than we anticipated, for upon dipping in acid preparatory to working it up, we found the Casting to be very porous, full of sand holes and of very uneven thickness - very thin in spots - making it difficult to plug up the holes - we were obliged to cut out and insert an entirely new chin - and have bestowed every care to finish it in the best possible manner - and trust it will meet your approval.

proposition - \$125#

We enclose our bill as per our
Yours very respectfully
Robert Wood & Co

Wood & Co,

820,

Brass Works,

Phila. April 3/76

April 4/76.

Has shipped Brass
Order of J. C. Calhoun
Bill \$125,

✓